

Quilting

Using Wedges

best-selling author
Sarah Fielke

Includes
pattern
sheets

Take a small idea and develop it into something wonderful

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Introduction

Writing this book and designing and making the quilts that are in it has been the biggest adventure I have ever had.

They say that from little things, big things grow. When I started my new little business at the beginning of 2010, I wondered just what I would be able to grow from it. It was a leap of faith to leave my previous business partnership, Material Obsession, and begin again on my own...but things are growing and putting down roots everywhere I look, and life is very exciting!

I have written two quilt books before this one and also written articles for magazines. But writing this book has meant deciding on what my own personal style really is, distilling it and applying it liberally to anything that came into contact with the creation of Quilting.

To find just what that style is, I needed a huge amount of self-examination, and also examination of my quilts: what I like and don't like about them; why I made them; and what I think works and doesn't work about them. Doing all this and sticking with what I found has required a lot of discipline and focus.

Why am I telling you all this? Because every quilt you make should be an adventure, and every new project should be a project in self-awareness and discovery.

Let's not get too highbrow here, though. I don't expect that all of you are going to go out and reinvent your quilting lives because I tell you to. What I do hope you take from this book, however, is the courage to try something different, to experiment with techniques, colours or textures that you may not have tried before, and discover what inspires, fulfils and

delights you about the quilts that you make.

Every new project you start should be a project in self-awareness and discovery

The pairs of quilts in this book are designed to be like little lessons, although you certainly don't have to use them that way. Each pair is a dolly (or small) quilt, and a larger quilt to go with it. The pair of quilts uses the same technique to arrive at a finished product. The idea is that if you have not tried a technique before, you can make the small quilt first as a tester, to see whether the style of working suits you. That way, you can expand your skill base without committing to a big bed quilt every time. From little things—your dollies—you can grow a large quilt, or use the skills you have learned to grow your own design.



You could also make all the dolly quilts as a collection. There are loads of websites on the Net, showing off dolly quilt collections, both antique and modern. They look wonderful displayed on a wall, framed, or even made into a clutch of cushions to brighten up a couch.

Try to use the quilts in this book to find out more about growing your

own quilting. Why do you choose the fabrics you do? Do your quilts look ‘the same’ every time, or is every one different? Do you usually choose the same style of fabrics for every quilt? Do you often make quilts with only three or four fabrics in them, or do you cram so many fabrics in that you can’t see the wood for the trees? Do you love your quilts, do they make you happy—and why do you make them in the first place?

I make my quilts because if I didn’t, I would be a very cranky girl indeed! I need to make them to feel happy and useful. They are something that is entirely mine but, at the same time, something that I share with others. All my life, I have had a creative outlet of some kind, but until I came to quilt designing, I didn’t realise how unfulfilling those other outlets were to me. I love to make my quilts; I love to design them and to use them, and I love others to use them. Whether or not other people think they are good or worthy is to me a bonus—I would still make quilts even if no-one but my children saw them. They make me feel energised and excited and full of possibilities.



From little things—your dollies—you can grow

*a large quilt, or use the skills you have learned
to grow your own design*



I design from my stash, and I encourage you to do the same. If you don't have a large stash, I encourage you to start growing one! You don't need huge amounts of fabric: even 20-centimetre pieces can be the seeds of a diverse quilt, somewhere down the line.

My stash is large, but it's never large enough. I don't ever feel bad about how much fabric I have—the fabric is as essential to my inspiration as the actual construction of the quilts.

Buy fabrics because you love them and because they make your heart sing, not because they have a specific purpose. One day, the perfect fabric will jump right into your hands from your cupboard, without your ever knowing the reason for which it was bought! These random discoveries are what make your fabric choices interesting and exciting rather than pre-determined.

Get excited, get passionate! Nothing is 'wrong' if you love the finished product. Go on, get growing—I mean, sewing.

Yes, I meant now! What are you waiting for?

Sarah Fielke

Choosing fabrics

The question I am asked most often is how I choose my fabrics, and what makes me use certain fabrics together. I'm sorry to say that I don't have a definite answer for you. All I can do is tell you what kind of fabrics I buy and how I know that they are right together.

My stash is full of fabrics in different-sized graphics. This is just as important as having a good range of colours. My fabrics are divided by colour, but also often by tone and print size. I try to make sure that I have a good range of lights, mediums and darks in all the colours in my stash: for example, my blues range from a very pale powder blue through aqua and cerulean right through to a very dark navy. Within those colours, there will be small, medium and large prints, and always, always, spots and stripes.

I have lots of small graphics—little flowers, small checks and spots, tiny motifs and pin stripes. Reproduction ranges and shirtings and 1930s prints are great places to find smaller prints.

Then there are the medium-sized prints, the ones that would be the most present in most people's stashes. These prints include florals, tone-on-tones, stripes, checks and spots. Modern fabric ranges lean mainly into the medium range in both graphics and tone. That's all fine, but you need to make sure that you have variations in colour, graphic and tone if you want to create movement and interest in your quilts.

Many quilters shy away from large-scale prints, not knowing how to use them except in large pieces. I always have a good range of large prints in my stash—I love that when you cut a large print into small pieces, you get so much more diversity and interest into your quilt than you do with a

smaller print, in conveniently co-ordinating colours! And, of course, a large print always makes a striking border.

You need to make sure that you have variations in colour, graphic and tone if you want to create movement and interest in your quilts



There are three things I cannot live without. I have a huge stash of predominantly white fabrics that I love and hoard with a passion. They are indispensable when I make the kinds of quilts I love to make most. These fabrics have spots, stripes, floral prints, checks...but they are predominantly white. I also have a real passion for fabrics with little animals on them—I have literally hundreds and nearly all my quilts have an animal in them somewhere. And I never met a spot I didn't like! Spots are my neutrals—I use them as basics and backgrounds. A spot with an

irregular spread becomes a neutral and recedes, whereas a regular print spot comes forward.

You will notice that I don't list solids as essential in my stash. That's because, as a rule, I don't use them. Even though, in this book, you will see a few quilts with 'plain' fabrics included in them, these fabrics are shot cottons or linens that have texture and layered colour rather than being a flat, solid fabric. I particularly like to use Kaffe Fassett's shot cottons, Oakshott fabrics and Essex linen.

OK, now you've planted the seeds of your stash, you want to know why I use fabrics together, and this is where it gets hard. Essentially, the answer is this.

When I start a new project, I go to the stash cupboard and pull out a few fabrics that I think would be a good start. Then I go through all my piles of fabric with those fabrics in mind. I don't have the original fabrics in sight, as the temptation then is to match everything up, and that takes all the surprise out of the colour combinations.

When I have a good pile of things that are making me smack my lips together, I put everything in one pile and start holding things up against each other. Sometimes, there are little piles 'brewing' all over the place in the studio, for days or weeks on end. The bonus of this is that sometimes when I clean up, things are put together that never were intended to go together, and then there's magic! The unexpected joy of two very different fabrics playing harmoniously together can be the highlight of my day. As a Gee's Bend quilter once said: 'Let chance be your creative director.'

When I am relatively happy with a pile (and often the original fabrics don't make the grade!), I start to cut pieces and put them on the design wall. I always work with a design wall so that I can stand back from pieces

I have arranged, have a good long look and let them ‘steep’ a while longer. Sometimes, a piece I think is perfect looks totally different when it is cut up and on the wall.

Keep changing, keep moving things around. Try something different if you’re not convinced. My fabric choice philosophy boils down to this—if it makes your heart sing, it’s perfect.

As a Gee’s Bend quilter once said: ‘Let chance be your creative director.’



Before you begin...



Straightforward piecing



More complex techniques



Complex techniques such as inset piecing



More than one complex technique required

Using this book

The quilts in this book are in pairs, consisting of a dolly quilt and a full-sized quilt that was inspired, in some way, by the dolly.

My suggestion would be—especially if you are a less experienced quilter—that you should make the dolly quilt before you attempt the larger version. The dolly quilts give you the opportunity to perfect a particular piecing technique or experiment with colours and fabrics before spending considerable time and money on a large project. Of course, you don't have to take my advice—you may want to get stuck right into the larger version without attempting the dolly. Or you may, indeed, plan to make only dolly-sized quilts and none of the large ones. It's entirely up to

you, but whatever you choose to do, check out the basic information below before you begin and, when you get to the projects themselves, do take a few minutes to read through all the steps before you start.

A note on measurements

Measurements for patchwork and quilting are traditionally given in imperial units. This is still generally the case even in countries that have long used the metric system.

Many quilting accessories, such as rotary cutting mats and quilter's rulers, give measurements only in imperial. For the quilts in this book, imperial measurements are given in the cutting and sewing instructions, but fabric requirements are given in both metric and imperial.



Fabrics and preparation

All fabric requirements listed under Materials and Tools are based on fabric that is 112 cm (44 inches) wide, unless specified otherwise. I recommend that all your fabrics be 100 per cent cotton or linen, and be ironed before cutting.

Many quilters prefer to wash, dry and iron cotton quilting fabrics before use, and this is an especially good idea with dark fabrics. Wash each

fabric separately in warm water with a scrap of white cotton fabric to test if the colour runs. If it does, the fabric should be discarded or used for another purpose. Otherwise, when the quilt is washed, the colour may run and ruin the quilt.

Washing pre-shrinks fabric and removes all finishes added by the manufacturer. Such finishes can make the fabric stiffer and easier to sew; if you wish to restore the stiffness, spray the fabric lightly with spray starch before sewing.

Before sewing, remove the tightly woven edges (selvedges) from all fabrics. These shrink at a different rate from the rest of the fabric, so if they are left on and included in seams, they may cause the fabric to pucker and bunch when it is laundered.

Unless otherwise stated, all seam allowances are $\frac{1}{4}$ inch throughout.



The dolly quilts give you the opportunity to perfect a particular piecing technique or experiment with colours and fabrics



Fat quarters

A ‘fat quarter’ is made by cutting one metre or one yard of fabric in half, first vertically, then horizontally. The resultant squarish piece, approximately 50 x 56 cm (in metric systems) or 18 x 22 inches (in imperial measurements), is sometimes a more useful size than a ‘standard’ quarter-metre or quarter-yard that is simply cut across the width of the fabric. Fat quarters are a good size for backing a dolly quilt.

General sewing and patchwork supplies

Rather than repeating this list under Materials and Tools for every project, I am assuming that you will have the following basic requirements before you begin:

- Sewing machine (unless you are a very patient hand-sewer!)
- $\frac{1}{4}$ -inch sewing machine foot, for accurate sewing of seams
- Machine thread to match your chosen fabrics—see [note on choosing threads](#)
- Dress-making scissors—to be used only for cutting fabric
- Thread snippers, or small sharp scissors

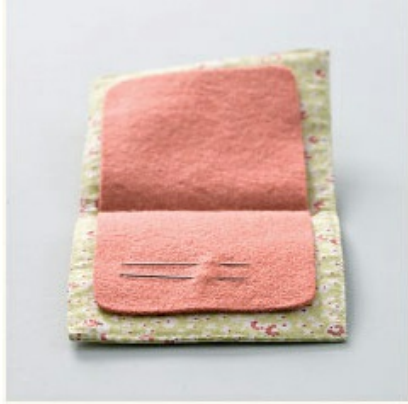
- Scissors that can be used for cutting paper or template plastic
- Seam unpicker
- Pins
- Tape measure
- Quilter's ruler—it is handy to have two rulers of the same size to assist in cutting strips without having to turn the cutting mat around
- Rotary cutter—buy the best one you can afford
- Self-healing cutting mat
- Masking tape, for securing backing fabric to a flat surface and marking quilting lines
- Chalk pencil and gel pen, for marking quilting and applique lines
- Quilter's safety pins (if you are pinning quilt layers, rather than [basting](#))
- Quilter's hoop, for hand-quilting
- Quilter's thimble

{note}

ROTARY CUTTER SAFETY

Safety should be a priority when using the rotary cutter. The blade should be exposed only when a cut is to be made (by retracting the cover with the thumb) and the protective sheath should be replaced as soon as the cut is finished to protect you and to prevent the blade from being damaged. Never leave rotary cutters lying about where they can be found by children or pets.

A rotary cutter is essentially a circular razor blade, so treat it accordingly.





{note}

CHOOSING THREADS

Match the thread to the fabric when piecing: for example, when using cotton fabric, use cotton thread. Avoid using polyester thread with a cotton fabric; over time it will cut through the fibres of the cotton.

In most situations, cream, white or grey threads are appropriate for piecing. If using a multicoloured fabric, use a neutral thread, such as grey or beige, to match the tone of the background.

Using a design wall

If you're making a quilt that has a lot of blocks of different colours or tones, I really recommend laying them all out on a flat surface, such as the floor or a wall or, better still, on a design wall, made with batting or felt, which helps the cut shapes to stay in place. If you don't have space, you can even use a piece of flannel or an old sheet to lay your pieces out on to view, then fold it up and put it away when you are not working on the quilt.

By using a design wall, it is possible to 'audition' or sample colours or shapes before committing to sewing them together. You can move the blocks about until you get a pleasing arrangement, and check that the same fabrics aren't too close to each other, and that the eye is not drawn

to particular blocks or areas at the expense of the rest of the design. Squinting at the quilt or looking at it through the lens of a camera can help you discern ‘holes’ or unbalanced areas. It is always a good idea to lay out the blocks and step back. However, if this isn’t possible, cover a piece of cardboard with batting scraps and keep it next to the sewing machine. Lay out each block on the batting before sewing it together.

Special rulers

All of the quilts in this book can be made using a standard 24-inch quilter’s ruler and the [templates](#) provided. However, occasionally I have included an optional specialised ruler in the Materials and Tools list. These rulers can make accurate cutting much quicker and easier, and if you wish to use them, then by all means do so. They are usually sold with detailed instructions for their use.

Half-square triangle ruler

A half-square ruler, also called a 45-degree triangle ruler, is useful, but not strictly necessary, for cutting half-square triangles. You can, of course, cut these triangles with your standard quilter’s ruler by cross-cutting strips into squares, then cutting each square diagonally in half, giving two half-square triangles. (The size of the square that you cut when cutting half-square triangles in this way should always be $\frac{7}{8}$ inch larger than the desired finished size of the triangle.)

Specialised half-square triangle rulers, however, have already made allowance for the seam allowance at the point of the triangle, thus eliminating the ‘ears’ on the seam. This means that if you are using a half-square triangle ruler, the size of your cut square should only be $\frac{1}{2}$ inch larger than the desired finished size of the triangle, not $\frac{7}{8}$ inch. The half-square triangles that you cut with this type of ruler will all have a blunt point.

*By using a design wall, it is possible to
'audition' or sample colours or shapes before
committing to sewing them together*



Wedge ruler

Wedge rulers, also called circle segment, fan or Dresden plate rulers, are

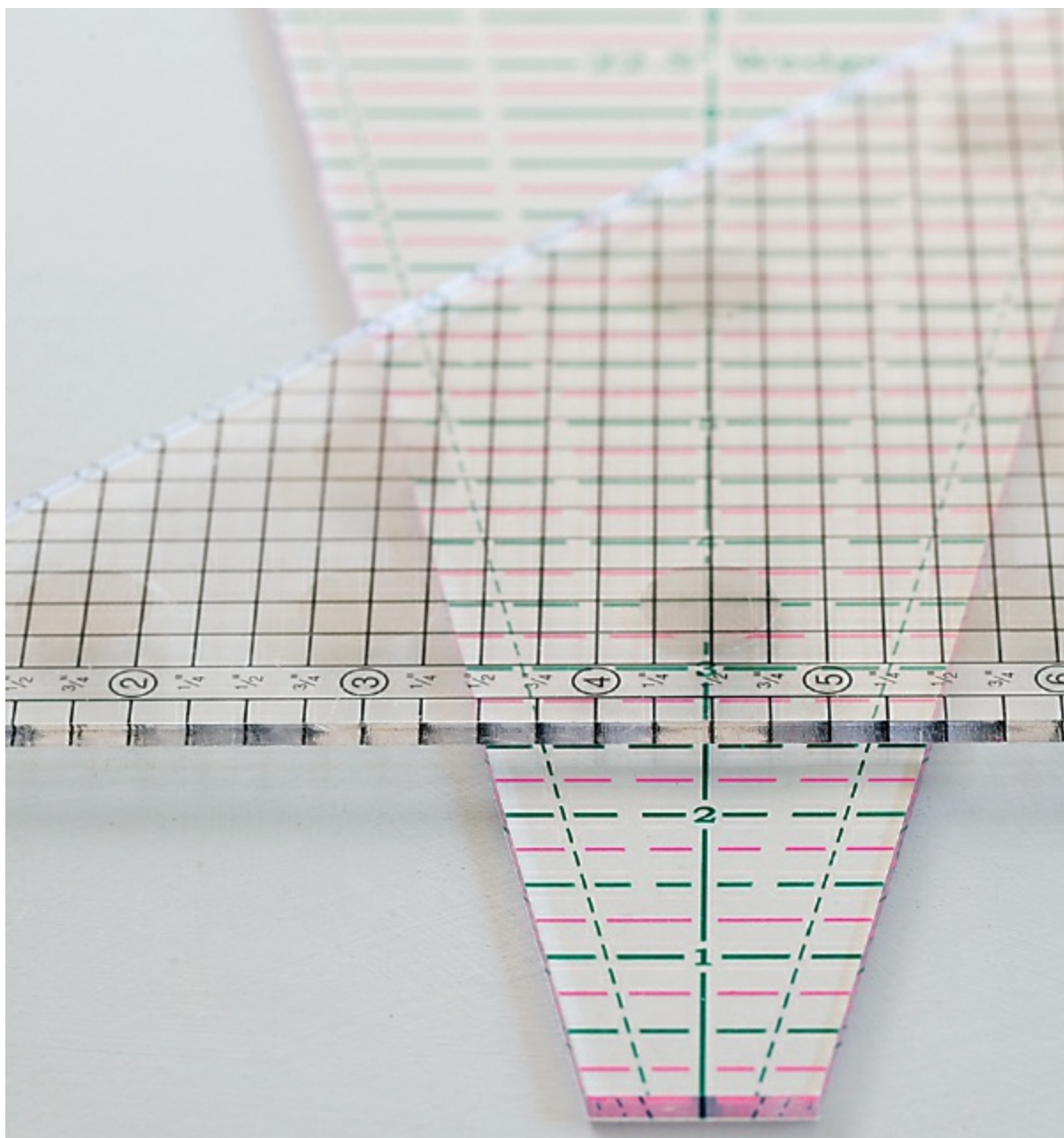
used for cutting accurate segments of a circle—or wedges—and come in a variety of brands and sizes.

60-degree triangle ruler

This ruler is primarily used to cut equilateral triangles (each internal angle is 60 degrees and all three sides are the same length), but it is also useful for accurately cutting diamonds, half-diamonds and 30-degree triangles.

Finishing your quilt

Each of the projects takes you step-by-step through the construction of the quilt top. When you are ready to combine your completed top with the batting, backing and binding, turn to the [Basics, layout and assembly](#) for detailed instructions.



Specialised rulers can make accurate cutting much quicker and easier.

Using wedges

Fanfare

Dolly quilt, 47 cm (18½ inches) square



Botanical Gardens

Queen size, 222 x 243 cm (87½ x 95½ inches)

A wedge ruler is one of the most exciting patchwork tools I own. Just when I think I know everything it can do, it surprises me again. Here, you can use wedge shapes to make the little fans in the fanfare quilt, and also try out some needle-turn applique if you haven't tried it before.

Hanging Lanterns is a more complex use of a Dresden Plate wedge. There is a lot of piecing and applique in this quilt, but the results are spectacular.

Although the sewing in these quilts can be a little tricky, if you are careful and keep your seams accurate you should be fine. The magic of both these blocks is that if you do have to make your lanterns or fans a little flatter, you can pleat them slightly at the centre and then cover the pleat with the applique, but shhh...don't tell anyone I told you!



Fanfare

Fans are a fantastic graphic shape in quilts. Different placement of them can create a quilt full of movement and interest. You may like to make all your fan blocks and then play with different configurations of them before you sew them together.

Finished quilt size

Dolly quilt, 47 cm (18½ inches) square

MATERIALS AND TOOLS

- 20 cm (8 inches) each of two different contrasting purple fabrics for fans
- 25 cm (10 inches) pink/green/white checked fabric for background
- 10 cm (4 inches) spotted green fabric for fan centres
- 25 cm (10 inches) dark-purple fabric for binding
- 60 cm (24 inches) for backing
- 60 cm (24 inches) square cotton batting
- Purple cotton thread for applique
- Template plastic
- Sharp 2B pencil and silver gel pen
- Appliqueglue
- Straw needles for applique
- Silver gel pen
- White perle cotton No 8 for hand-quilting
- No 9 crewel embroidery needles for quilting
- [General sewing and patchwork supplies](#)



TEMPLATES

Trace Templates A, B and C (on pattern sheet) onto template plastic with a sharp 2B pencil and cut out using sharp scissors (but not your fabric scissors).

CUTTING

All fabrics are strip-cut across the width of the fabric from fold to selvedge unless otherwise specified or unless you are using a directional print.

FROM PINK/GREEN/WHITE CHECKED FABRIC, CUT:

- Two strips, 5 inches wide. Cross-cut these strips into 16 squares, each 5 inches, for the background.

FROM EACH OF THE TWO PURPLE FABRICS, CUT:

- Two strips, 3 inches wide, for the fans. Cross-cut these strips into 80 fan blades (from each fabric), using Template A (160 fan blades in total).

FROM SPOTTED GREEN FABRIC, CUT:

- 16 fan centres, using Template B.

FROM DARK-PURPLE FABRIC, CUT:

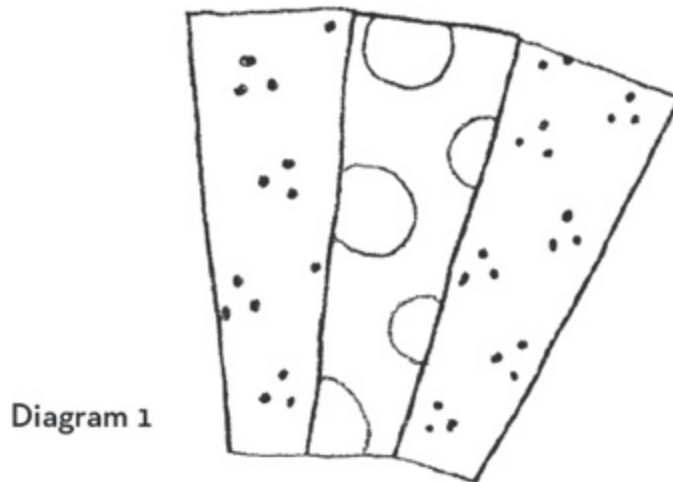
- Three strips, 3 inches wide, and set aside for binding.

Constructing the quilt top

Fans

1 Sew together a set of 10 fan blades, five of each fabric, along the long side of the blades. Begin at the left-hand side of the fan and start with a

light purple blade (Diagram 1). Make sure that all your blades are sewn in the same order. Press all the seams to one side. Continue in this manner until you have made 16 fans.



Applique

Read the [instructions for Applique](#) before proceeding.

2 Using a patchwork ruler and silver gel pen, draw a line $\frac{1}{4}$ inch from the outside edge of the fan (Diagram 2)

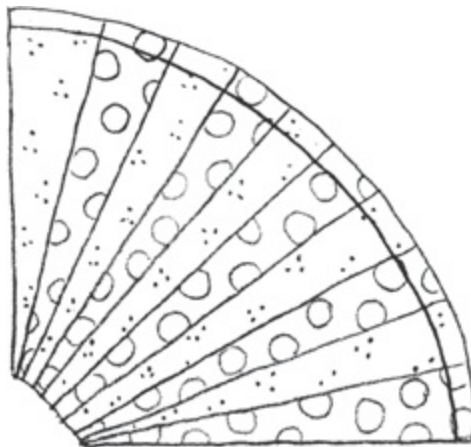


Diagram 2

3 Place a fan onto a pink/green/white background square by lining up the long edges of the fan with the edges of the square (Diagram 3).

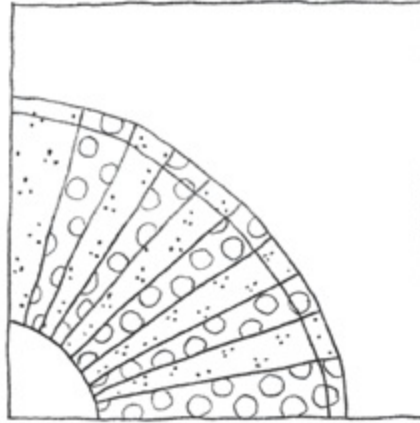


Diagram 3

4 Lift the edges of the fan and put a drop of applique glue onto the back of the fabric and press it down. Take care not to glue too close to the edge of the fabric or you will not be able to turn the edges under to applique. You only need a small spot of glue to make the piece stick. It will take a few moments to dry.

5 When all the fans are fused to the backgrounds, begin sewing along the outside edge of the fan to applique the fan to the background. Finger-press along the silver line around the edge of the shape, then turn the edge under and sew along the pressed line using small stitches. Repeat with all 16 fans.

6 Place Template C in the corner of the Template B fan centre shapes and draw the seam allowance on, using the gel pen (Diagram 4).

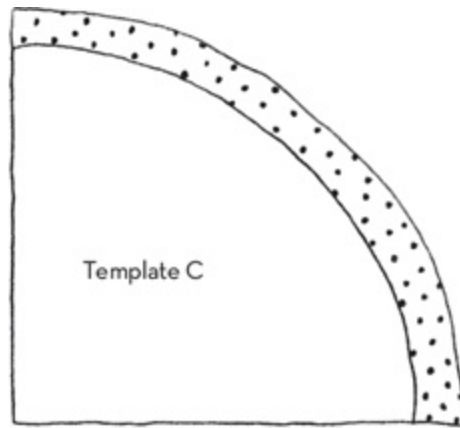


Diagram 4

7 Glue the fan centres into the corner of the background squares and applique the curved edge, as above. Complete all 16 blocks in this way.

8 Press your blocks and ensure they are 5 inches square. Trim if necessary.

Assembling the quilt top

9 Lay all the blocks out onto a table or design board, referring to the photograph for placement.

10 Sew the blocks together into rows of four, then sew the four rows together. Take care to match the seams and the edges of the fans and fan corners. Press. Your quilt top is complete.

Backing, quilting and binding

Using masking tape, tape the backing fabric, face down, onto a table, smoothing out any creases as you go. Lay the batting piece onto the backing, and then the quilt top on top. Smooth any creases and hand-baste the three layers together using large stitches and working from the centre out. The backing and batting should be larger than the top for ease of quilting; don't be tempted to trim them back.

[Refer to the instructions on finishing.](#)

{note on quilting}

I hand-quilted *Fanfare* using white perle cotton No 8, echo-quilting around the fans and the fan centres.



Hanging Lanterns

Designing this quilt, I had an image of a Chinese garden at dusk, the sun going down, making soft shadows and pastel colours in the plants. Bunches of red paper lanterns hang in the trees, glowing pink and orange and inviting you to come for a walk.

When I was choosing backgrounds I was very careful to choose fabrics that would not jump out and spoil the effect of the red lanterns. All the lantern fabrics are strong and able to hold their own against the backgrounds.

Finished quilt size

Queen size 222 x 243 cm (87½ x 95½ inches)

MATERIALS AND TOOLS

- 90 cm (1 yard) each of six different grey and pale-blue fabrics for backgrounds
- 1.5 m (1⅝ yards) dark-grey fabric for sashing strips and binding
- 10 cm (4 inches) each of a wide selection of red and dark-pink fabrics for lanterns, totalling 5.3 m (5¾ yards), OR use half-metres (half-yards) of 11 different fabrics for simplicity
- 2.8 m (3 yards) brown fabric for 'eyes' and setting squares
- 65 cm (26 inches) grey-patterned fabric for top and bottom borders
- 8 m (8⅔ yards) backing fabric
- 265 x 260 cm (98 x 104 inches) cotton batting
- [18-degree wedge ruler](#)
- 2B pencil
- Template plastic
- Silver gel pen

- Appliqueglue
- Straw needles for applique
- Medium-pink and brown cotton thread to match appliquefabrics
- Perle cotton No 8 in brown and red for hand quilting
- No 9 crewel embroidery needles for quilting
- [General sewing and patchwork supplies](#)



TEMPLATES

Trace Templates A and B (on pattern sheet) onto template plastic with a sharp 2B pencil and cut out accurately using sharp scissors (but not your fabric scissors). If you are using an 18-degree wedge ruler, you will not need Template B.

CUTTING

All fabrics are strip-cut across the width of the fabric from fold to selvedge unless otherwise specified or unless you are using a directional print.

FROM EACH OF THE GREY AND PALE-BLUE BACKGROUND FABRICS, CUT:

- Two strips, $6\frac{1}{2}$ inches wide. Cross-cut these strips into 12 squares, each $6\frac{1}{2}$ inches (72 squares in total).
- Five strips, $4\frac{1}{2}$ inches wide. Cross-cut three of these strips into $10\frac{1}{2}$ -inch pieces, to yield 12 rectangles, each $4\frac{1}{2} \times 10\frac{1}{2}$ inches (72 rectangles in total). Cross-cut remaining two strips into $6\frac{1}{2}$ -inch pieces, to yield 12 rectangles, each $4\frac{1}{2} \times 6\frac{1}{2}$ inches (72 rectangles in total).

FROM DARK-GREY FABRIC, CUT:

- 14 strips, $1\frac{1}{2}$ inches wide, for sashing.
- 11 strips, 3 inches wide, for binding.

FROM THE RED AND DARK-PINK FABRICS, CUT:

- 50 strips, 4 inches wide. Using either Template B or the 2-inch line on the 18-degree ruler, cut a total of 800 plate blades. (You can cut approximately 16 blades from each fabric.)

FROM BROWN FABRIC, CUT:

- Nine strips, $4\frac{1}{2}$ inches wide. Cross-cut these strips into 80 squares, each $4\frac{1}{2}$ inches. Set remaining fabric aside for applique



FROM GREY-PATTERNED FABRIC, CUT:

- Five strips, 5 inches wide, for the Top and Bottom Borders.

Constructing the quilt top

Background blocks

(make 64 blocks + 8 half-blocks)

The background is made up of vertical rows of blocks. Each full block contains a $6\frac{1}{2}$ -inch square, a $4\frac{1}{2} \times 6\frac{1}{2}$ -inch rectangle and a $4\frac{1}{2} \times 10\frac{1}{2}$ -inch rectangle. Choose the pieces for a block, taking care not to choose two fabrics the same.

1 Sew the $4\frac{1}{2} \times 6\frac{1}{2}$ -inch rectangle to the side of the $6\frac{1}{2}$ -inch square. Finger-press the seam towards the $4\frac{1}{2}$ -inch piece. Sew the $10\frac{1}{2} \times 4\frac{1}{2}$ -

inch rectangle to the long side of this unit (Diagram 1). Press and repeat to make 64 full blocks.

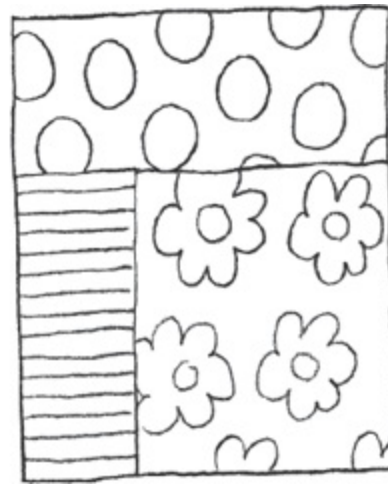


Diagram 1
Full block

2 Make eight half-blocks by sewing the remaining $6\frac{1}{2}$ -inch squares to the remaining $4\frac{1}{2} \times 6\frac{1}{2}$ -inch rectangles (Diagram 2).

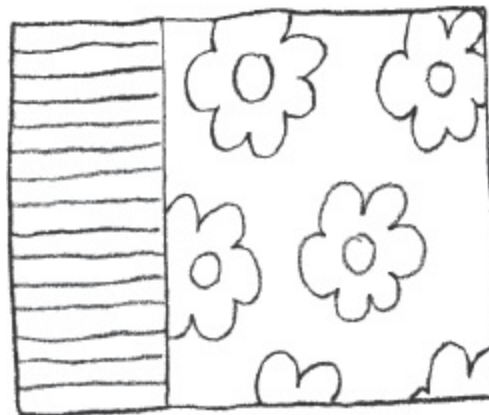


Diagram 2
Half block

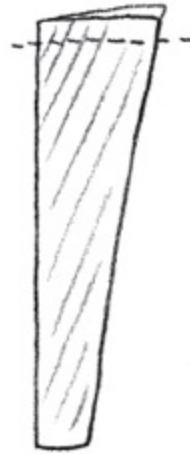
3 Lay out all of the blocks on your design wall in eight vertical rows of nine blocks. Each vertical row should contain eight full blocks and one half-block. You can alternate where you place the half-block within each row.

4 Turn the blocks a half-turn around as you move down the rows, so that they look random. Mix the blocks until you are happy with the placement, and then sew the blocks into vertical rows. Each finished row should be $86\frac{1}{2}$ inches long (including seam allowance).

Hanging lanterns

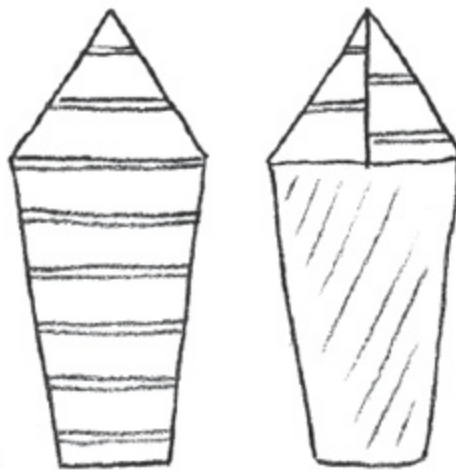
5 First, sew the lantern 'blades'. Fold each of the wedges in half lengthwise, with right sides together, and sew along the top (longer) edge using a $\frac{1}{4}$ -inch seam (Diagram 3). This is an excellent time to chain piece —there are a lot of wedges!

Diagram 3



6 Turn the edges right side out, taking care to poke the point out so it is nice and sharp. Press the wedges flat, with the seam at the back aligning with the centre line of the wedge (Diagram 4).

Diagram 4



7 Sew the wedges together along the long raw edges into sets of five wedges, forming an arc (Diagram 5), mixing the fabrics well. Repeat until you have sewn together 160 arcs.



Diagram 5

8 Place an arc face down onto the right side of a $4\frac{1}{2}$ -inch brown square, $\frac{1}{4}$ inch from the corner (Diagram 6). Sew. Place another arc on the other side of the square in a similar manner and sew (Diagram 7). Press the seams towards the arcs.



Diagram 6

Diagram 7





9 Repeat this step at the opposite end of the arc. Depending on how accurate your cutting and piecing has been at the wedge stage, you may find that the arc does not lie perfectly flat—this can easily be fixed at the applique stage so don't worry too much!

10 Next join an arc to either side of the second square. The corner of the square will be visible at the point where the arc meets (Diagram 8). Press.

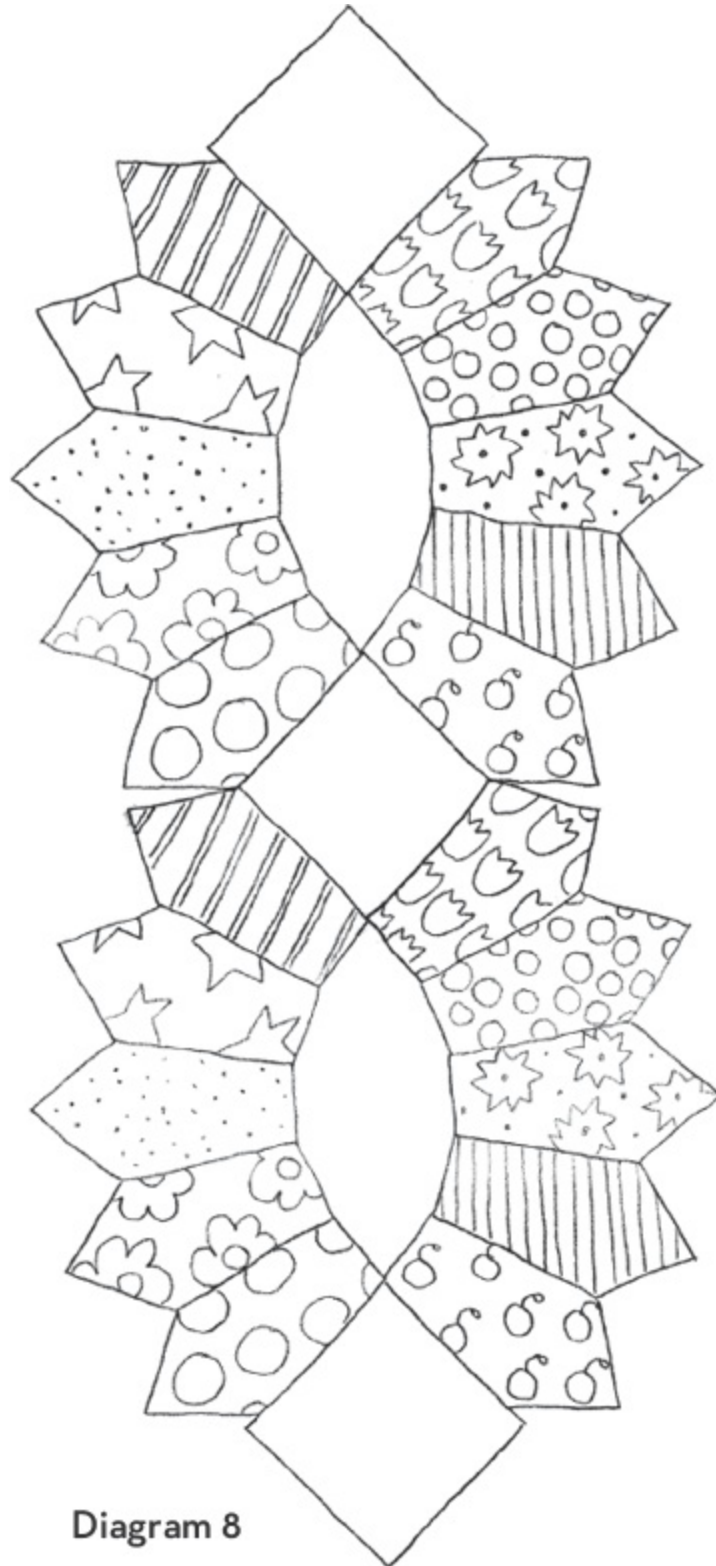


Diagram 8

11 Repeat in this manner until you have created a chain of 10 hanging lanterns, beginning and ending with a square. Make eight chains of 10 hanging lanterns like this.

Applique

Read the [instructions for Applique](#) before proceeding.

12 Place the Template A shape onto the right side of the reserved brown fabric and trace around it with the silver gel pen. Cut out the shape, approximately $\frac{1}{4}$ inch outside the gel pen line. Repeat to cut a total of 80 Template A shapes.

13 Take a vertical background row and press it in half along the length to make a line down the centre. Lay it out on the floor or a large table. Using the ironed crease as a guide, centre a strip of lanterns down the background strip, making sure that the corners of the squares on the ends of the strip are touching the top and bottom edges of the backgrounds.

14 Lift the edges of the lantern shapes and put a drop of applique glue onto the applique fabrics and press them down. You only need a small amount of glue to make the pieces stick. They will take a few moments to dry.

15 When the glue is dry and the arcs are stuck to the background, take an eye-shaped Template A piece and place it over the centre hole in the first lantern. Position the eye by using a pin through the point of the eye at the gel pen line and lining it up with the seams on the lanterns. When the eye is in position, glue it in place, taking care not to glue too close to the edge, so that you can turn the edges of the shape under.

16 Thread your straw needle with a medium-pink cotton. Sew along the edges of the arcs using small stitches. When you reach the point where

the brown square is showing between the arcs, tuck it underneath the seams using your needle to hide it and keep sewing. Continue sewing around all the arcs.

17 Thread your needle with brown cotton. Finger-press along the silver line all around the edge of the first eye shape. Turn the edge under along the pressed line and sew the eye to the lantern using small stitches.

18 Repeat until you have sewed all the arcs and eyes to the background strips. Press.



Sashing

19 Piece all the 1½-inch strips of dark grey fabric together into one long

strip, first removing the selvages, if you have not already done so. Press. From this strip, cut seven strips, $1\frac{1}{2}$ inches wide x $86\frac{1}{2}$ inches long. (Adjust this measurement if your lantern strips are not $86\frac{1}{2}$ inches long.)

20 Sew all of the lantern strips together with grey sashing strips in between, beginning and ending with a lantern strip. Be sure to find the centre of a lantern strip, the centre of a grey sashing strip and pin; then pin the ends and pin in between, easing as you go, before you sew. This will prevent any waves in your long strips. Press.

Borders

21 Sew together all of the 5-inch grey-patterned strips, end to end, to make one long strip. Measure your quilt top through the centre to get the true width. It should measure $87\frac{1}{2}$ inches. Cut a Top and Bottom border strip to this length.

22 Find the centre of the top of the quilt top and the centre of one strip and pin. Pin the ends, then pin in between, easing as you go, if needed. Sew and repeat with the bottom border. Press. Your quilt top is complete.

Backing, quilting and binding

Cut the backing fabric into three pieces, each 265 cm (104 inches) long. Remove the selvages and stitch the pieces together up the long seams. Press the seam allowance open and press the backing piece carefully.

[Refer to the instructions on finishing.](#)

{note on quilting}

I hand-quilted *Hanging Lanterns* using perle cotton No 8. I outline-quilted around the lanterns using red, and outlined the squares using dark brown.





Quilt basics

Sewing techniques

Foundation piecing

Foundation piecing is a clever technique, used to make blocks of exactly the same size, to achieve accurate designs with sharp points or to stabilise scraps and control bias stretching.

It involves, as the name implies, the use of paper or fabric as a base, or foundation, for piecing. Lines drawn on the underside of the foundation allow straight accurate seams that make even the most advanced blocks able to be sewn perfectly.

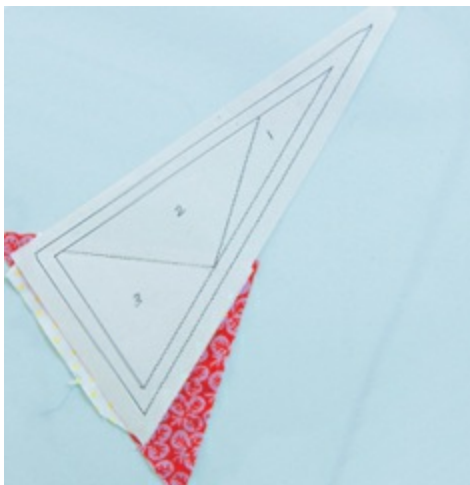
Foundation papers can be purchased in quilt or craft shops. The block designs need to be traced or copied onto the papers, so you will need at least one page per block. Be sure to choose a paper that feeds into your printer or photocopier. In some cases, it is possible to use standard copier paper. However, if seams intersect, this is not such a good option. The paper gets removed once the blocks are sewn and this task can be tedious if the paper cannot be removed easily.

The first step is to trace or copy the pattern for the desired number of blocks onto the foundation paper (Picture 1). Set your sewing machine to a small stitch, say 1.5, which helps when the time comes to remove the papers later. Sewing through the paper will dull your needle, so remember to change to a fresh needle when doing other sewing.



Picture 1 Trace onto the foundation paper.

The fabrics need to be placed right sides together with the paper, right side up, on top (Picture 2). Hold the paper up to a light to be sure that the fabric covers the necessary area. Be aware of where the fabric will be sewn and make sure that it covers the next seam line when pressed flat. Sew the line, trim off the excess seam allowance, then flip the strip and press in place. Be sure to leave a $\frac{1}{4}$ inch seam allowance on the last strip.



Picture 2 Place the fabric, wrong side up, under the paper.



When the block is completely stitched, fold over the first strip at the seam and finger-press along the sewing line. Use a seam ripper to gently help loosen the paper. Do not rip out the paper or the stitches will loosen (Picture 3).



Picture 3 To complete your block, use a seam ripper to gently remove the foundation paper.

Applique

There are various applique techniques, but my favourite is the needle-turn methods, described below. Whatever applique method you choose, complete all the applique before piecing the blocks together, unless otherwise instructed.

Before beginning the applique, decide where you want your shapes to sit on the background block. Use a sharp 2B pencil or other marker to lightly trace the shapes onto the background fabric. A light box is useful when tracing; if you don't have one, tape the design to be traced onto a sunny window, lightly tape the fabric over it, then trace the design.

Remember that some designs will need to have their various elements sewn down in a particular order. For example, when sewing a flower, the stem will need to be sewn first so that it sits under the flower petals, then the petals added, and lastly the flower centre and the leaves. If you are working on a complicated applique design and you think you might get confused, draw or photocopy a diagram of the complete design, determine the order in which the pieces need to be laid down, and then

number the shapes on the diagram so you can keep track.

Needle-turn applique

Trace the template shapes onto template plastic or cardboard using a sharp 2B pencil. Using paper scissors (not your fabric scissors), cut out along the traced line.

Place the template on the right side of the fabric and trace around it. I use a silver gel pen for marking my sewing lines, firstly, because it's reflective and shows up on any fabric, and secondly, because it's really easy to see whether or not you have turned your shape under neatly or not. If you can still see silver, you haven't got the shape right! However, gel pen does not wash off. Once you have traced your shape onto the fabric, you're married to it, so be careful with that tracing!

Trace the shape you are going to applique onto the right side of the fabric with the gel pen, taking care to leave space between the pieces for a seam allowance. Cut the shapes out a scant $\frac{1}{4}$ inch from the gel line. Finger-press along the line all around the shape, including into any curves or points. Do not be tempted to iron the press in. A finger-pressed line is easy to manipulate, whereas an ironed line is difficult to change if you iron a point into a crease or a line in the wrong spot. You will also be very likely to burn your fingers!

Position the pieces on the background block using the traced outline or photograph supplied with the pattern as a guide. Note which parts of the pieces may go under others; dotted lines on the template pieces indicate which parts of each piece should be placed under adjacent pieces.

Instead of pins, I use applique glue to fix the pieces temporarily onto the background. You can glue all the applique shapes onto a quilt and carry it around with you, without worrying that the pins have come out. You only

need a few dots of glue on each shape to make them stick. Leave for a few minutes for the glue to dry. Don't worry if the glue smudges, as it is easily peeled back later or washed off.

Thread your applique needle with thread to match the applique fabric. You should always match your applique thread to the colour of the fabric shape that you are appliqueing, not to the background. I use very long, fine straw needles for applique the finer the needle, the smaller you can make your stitches for invisible applique. You can start anywhere, but try to never start on an inside curve.



Tracing the outlines lightly onto the background fabric will help to position the shapes.

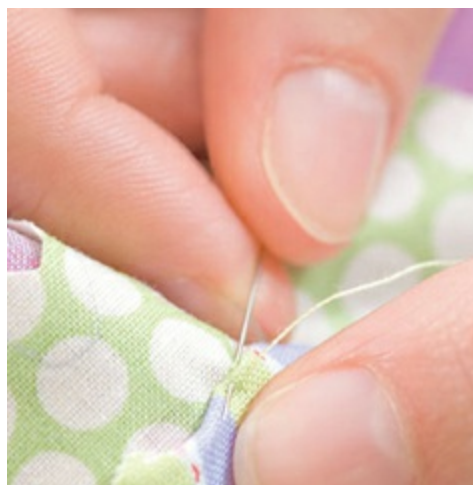
Tie a knot in the thread and come up from the back to the front of the quilt, catching the very edge of the fabric with your needle. Go down into

the background fabric right next to where you came up, run your needle along underneath the background and come up again right on the edge of the appliqueshape (Picture 1). Don't try to turn the whole edge under before you sew it; just turn under the small section you are working on. This makes it easier to keep track of the gel pen line and make sure that you turn it all under.



Picture 1 Run your needle along underneath the background and come up again right on the edge of the appliqué shape.

Sew all around the cut edge in this manner. Your stitches should just catch the edge of the fabric and be quite small and close together, which will make the applique strong and avoid its being torn or looking puckered (Picture 2).



Picture 2 Your stitches should just catch the edge of the fabric and be quite small and close together.

The best way to get a sharp point is this: sew all the way up to the point on one side. Fold the fabric down 90 degrees under the point, then sweep the remaining fabric downwards and underneath the main part of the point. Take a stitch right at the point again and give it a sharp tug, then continue sewing down the other side of the point.

When you get to an inside curve, you've reached your next challenge! You can sew all around the outside curves without clipping, but inside curves need clipping (Picture 3). Using very sharp, small scissors, carefully clip in to the seam line, about $\frac{1}{4}$ inch apart, all around the inner curve.



Picture 3 You will need to clip in all the way to the seam line on an inside point.

I never clip anything until I am ready to sew it. If you do, it can fray and get messy. Sew all the way up to the curve before you clip, and then sew the curve right away.

Continue until you have sewn all around the outside of the shape and tie the thread off at the back with a small knot.

Turn the block over and make a small cut at the back of the shape, taking care not to cut the applique. Cut the background away underneath the applique. Be sure not to cut closer than $\frac{1}{4}$ inch away from the seam lines. Although it is not necessary, removing the fabric in this way makes

the applique sit nicely and creates fewer layers to quilt through, especially where applique pieces overlap. Repeat this process with each shape. Remove the background from under each piece before applying the next one (Picture 4).



Picture 4 To reduce bulk, cut the background away beneath the appliqué.

Quilt layout and assembly

Constructing your quilt

If a layout diagram is given, be sure to refer to it as well as the photograph. Many quilt designs, especially complex ones using more than one type of block, feature optical illusions caused by the way in which the various components are combined. Sometimes the logic of the quilt's construction will not become clear until you look at a layout diagram.

Adding borders

Borders may be added for decorative effect, to increase the quilt's size, or both. They may have squared-off or mitred corners. The quilt pattern will tell you what length to cut the borders, but you should always measure your quilt before cutting the border fabric, then adjust the length of the border strips if necessary.

Measure in both directions through the middle of the quilt rather than along the edges. This is because the edges may have distorted a little during the making of the quilt, especially if any of the edge pieces are bias cut. Use these measurements to calculate the length of each border.

If adding squared-off borders, the side borders will be the length of the quilt top. The top and bottom borders will be the width of the quilt top with the side borders added. Unless a pattern indicates otherwise, sew the side borders on first, press the seams towards the border, then add the top and bottom borders.

If adding borders with mitred corners, each border will need to be the width or length of the quilt, plus twice the width of the border, to allow

enough fabric for mitring, plus seam allowance. Sew each border to the edge of the quilt, beginning and ending the seam a precise $\frac{1}{4}$ inch (6 mm) from the edge of the quilt. Fold the quilt so that the side and the top are flush and the two border strips extend to the side. Use your ruler and a 45-degree-angle line to mark a line from the $\frac{1}{4}$ inch point to the edge of the strip. Sew along this line and check before cutting—it must lie flat. When confident, trim off the extra and repeat for all four corners.



Layering the quilt

Once you have added all the borders, and before you can begin quilting, you need to assemble or sandwich all three layers of the quilt.

The batting and backing should both be at least 4 inches (10 cm) larger all round than the quilt top. You may need to join two widths of fabric, or add a strip of scraps or leftover blocks, to obtain a large enough piece for the backing.

Press the quilt top and backing. Lay the backing right side down on a large, flat, clean surface (preferably one that is not carpeted), smooth it out carefully, then tape it to the surface using masking tape. Tape it at intervals along all sides, but do not tape the corners, as this will cause the bias to stretch out of shape.

Place the batting on top of the backing and smooth it out. If you need to join two pieces of batting, butt them up together and machine-zigzag a seam.

On top of the batting, place the well-pressed quilt top, right side up, ensuring that the top and backing are square to each other. Smooth it out.

The three layers must now be basted together ready for quilting.



Sandwich the batting between the quilt top and the backing.

Basting

Basting can be done with safety pins or long hand-stitches.

If using safety pins, start from the centre of the quilt and pin through all three layers at intervals of about 8 inches (20 cm). If you are intending to machine-quilt, make sure the pins are kept away from the lines to be quilted. Once the whole quilt is safety-pinned, it can be moved.

If you are intending to hand-quilt, baste the whole quilt both horizontally and vertically, always working from the centre out, using long hand-stitches at intervals of about 6 inches (15 cm). Using a curved needle is a good idea, as this makes the task easier on the wrists.

Do not baste using hand-stitches if you intend to machine-quilt, as the basting threads will get caught under the presser foot. Do not use safety pins if you are hand-quilting as the pins prevent the hoop from sitting evenly.

Some quilting stores offer a machine-basting service. This can be a worthwhile investment, especially if you are going to be doing fine hand-quilting in the traditional manner, a task that can take months or even years.

Remove the basting stitches or safety pins only once all the quilting is complete.

{note}

TYPES OF BATTING

Some battings need to be quilted closer together than others to stop them from drifting around within the quilt or fragmenting when washed. Polyester batting requires less quilting than cotton or wool batting. However, some polyester battings have a tendency to fight the sewing machine.

Wool battings (usually actually a wool/polyester or a wool/cotton blend) provide more warmth and comfort than polyester battings. However, they require more quilting, and those that are not needle-punched tend to pill. Needle-punched wool blends are more stable and require less quilting. Traditional

cotton battings require a lot of quilting, as much as every $\frac{1}{2}$ –3 inches (12–75 mm). Needle-punched cotton batting are more stable and can be quilted up to 10 inches (25 cm) apart. Ask your quilt store for advice if you are unsure of what to choose.

Quilting

Quilting can be fairly rudimentary, its main purpose being to hold together the layers of the quilt, or it can be decorative and sometimes extremely elaborate. Machine-quilting is quick, but nothing beats hand-quilting for sheer heirloom beauty.

Designs for hand-quilting, or elaborate designs for machine-quilting, are generally marked on the quilt top before the quilt's layers are sandwiched together. On pale fabrics, the marking is done lightly in pencil; on dark fabrics, use a special quilter's silver pencil. Pencil lines can be erased later.

If you intend to quilt straight lines or a cross-hatched design, masking tape can be used to mark out the lines on the quilt top. Such tape comes in various widths, from $\frac{1}{4}$ inch upwards. Free-flowing lines can be drawn on with a chalk pencil.

If you intend to outline-quilt by machine, you may be able to sew straight enough lines by eye; if not, you will need to mark the quilt top first.

Hand-quilting

Quilting by hand produces a softer line than machine-quilting and will give an heirloom quality to quilts. Most quilts are quilted using perle cotton, since it is often easier for beginners to work with and stands out vividly against the fabric's surface, although traditional quilting thread can be used if you prefer.

To quilt by hand, the fabric needs to be held in a frame (also known as a

quilting hoop). Free-standing frames are available, but hand-held ones are cheaper, more portable and just as effective. One edge of a hand-held frame can be leaned against a table or bench to enable you to keep both hands free.

Hand-quilting, like machine-quilting, should commence in the centre of the quilt and proceed outwards. To commence hand-quilting, place the plain (inner) ring of the frame under the centre of the quilt. Position the other ring, with the screw, over the top of the quilt to align with the inner ring. Tighten the screw so that the fabric in the frame becomes firm, but not drum-tight.

For traditional quilting, choose the smallest needle that you feel comfortable with. (These needles are known as ‘betweens’.) For quilting with perle cotton, use a good-quality crewel embroidery needle (I use a No 9). Thread the needle with about 18 inches (45 cm) of thread. Knot the end of the thread with a one-loop knot and take the needle down through the quilt top into the batting, a short distance from where you want to start quilting. Tug the thread slightly so that the knot pulls through into the batting, making the starting point invisible. Proceed as follows.

The hand-quilting action With your dominant hand above the quilt and the other beneath, insert the needle through all three layers at a time, with the middle or index finger of your dominant hand (use a metal thimble to make this easier) until you can feel the tip of the needle resting on your finger at the back (Picture 1). Without pushing the needle through, rock the needle back to the top of the quilt and use your underneath finger to push the tip of the needle up. Put your upper thumb down in front of the needle tip while pushing up from the back (Picture 2). This will make a small ‘hill’ in the fabric. Push the needle through the fabric. This makes one stitch. To take several stitches at once, push the needle along to the required stitch length then dip the tip into the fabric

and repeat the above technique. Gently pull the stitches to indent the stitch line evenly. You should always quilt toward yourself, as this reduces hand and shoulder strain, so turn the quilt in the required direction. You can protect your underneath finger using a stick-on plastic shield such as a Thimble-It. You can also use a leather thimble: however, this does make it more difficult to feel how far the needle has come through, and thus more difficult to keep your stitches even.



Picture 1 Use a thimble to push the needle through the three layes of the quilt.



Picture 2 Put your thumb in front of the needle while pushing from the back.

To move a short distance from one part of the quilting design to another, push the tip of the needle through the batting and up at the new starting point. Take care not to drag a dark thread under a light fabric, as

the line will show.

When you come to the edge of the hoop, leave the thread dangling so that you can pick it up and continue working with it once you have repositioned the hoop. Work all the quilting design within the hoop before repositioning the hoop and beginning to quilt another area. If you need to quilt right up to the border edge, baste lengths of spare cotton fabric to the edge of the quilt, thus giving you enough fabric area to position the edges of the quilt under the quilting hoop.

To fasten off a length of thread, see [Finishing a Thread](#)

FINISHING A THREAD

Hold the thread out to the side with your left hand, and loop a one-loop knot using the needle (Picture A). Slide the loose knot down the thread until it lies directly on the quilt top, and tighten the knot (Picture B). Take the needle back down through the hole the thread is coming out of and slide it away through the batting. Bring the needle back up to the top of the quilt and give the thread a tug. The knot will follow down into the hole and lodge in the batting. Cut the thread close to the surface (Picture C).



Picture A Hold the thread out to the side and loop a one-loop knot using the needle.



Picture B Slide the loose knot down the thread until it lies directly on the quilt top, and tighten the knot.



Picture C Cut the thread close to the surface.

Machine-quilting

You may want to machine-quilt your quilt yourself, but I use and recommend a professional quilting service for a couple of good reasons.

Firstly, finished quilts are usually quite large and, consequently, rather cumbersome. It really is a fairly tricky job to manipulate the bulk of the quilt on a domestic sewing machine, even using a specialised walking foot. Having pieced your precious quilt so carefully, it would be a shame to spoil it now with puckers and distortions.

Secondly, professional machine-quilters offer a large range of quilting patterns to suit every need and taste and can also advise you on a design that will enhance all your careful work.

Binding

From the width of the binding fabric, cut enough strips of fabric to equal the outside edge of your quilt, plus about 6 inches (15 cm) to allow for mitred corners and for the ends to be folded under. I cut my binding strips 3 inches wide and use a $\frac{1}{2}$ inch seam when attaching them to the quilt.

Seam the strips into a continuous length, making the joins at 45-degree angles. To do this, fold under one end at a 45-degree angle and finger-press a crease. Unfold. The crease line will become the seam line. Mark this line lightly with a pencil. With right sides together and the two fabric pieces at 90 degrees, align the angled cut end with another strip of binding fabric. Align the $\frac{1}{4}$ inch measurement on a quilter's ruler with this line and trim off the corner. Sew the two strips together along the marked line. Press all seams to one side and trim off the 'ears'.

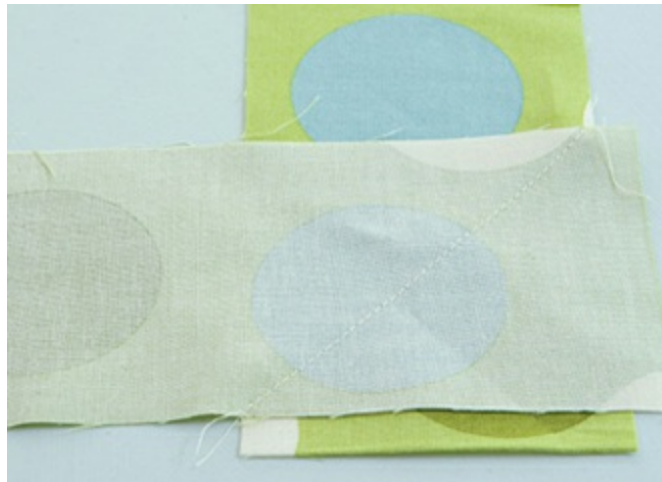
Press the entire strip in half along its length. Doubling the fabric like this makes the binding more durable.

Trim the backing and the batting so that they are even with the edge of the quilt top. Beginning at one end of the binding strip, pin the binding to one edge of the quilt, starting about 4 inches (10 cm) in from a corner and having raw edges even. Attach a walking foot to your machine and machine-sew in place through all the layers of the quilt, using a $\frac{1}{2}$ inch seam allowance and mitring the corners. To mitre corners, end the seam $\frac{1}{2}$ inch from the corner and fasten off. Fold the binding fabric up at a 45-degree angle, then fold it down so that the fold is level with the edge of the binding just sewn. Begin the next seam at the edge of the quilt and

proceed as before. Repeat this process to mitre all the corners.

When you approach the point at which the binding started, trim the excess, tuck the end of the binding under itself using a diagonal fold and stitch the rest of the seam.

Press the binding away from the quilt. Turn the binding to the back of the quilt and blind hem-stitch in place by hand to finish. Your quilt is now complete!



Picture 1 To create your binding, join the strips.



Picture 2 Trim the corners.



Picture 3 Tuck the end of the binding under itself using a diagonal fold.



Glossary

APPLIQUÉ A technique in which small pieces of fabric are stitched to a background fabric.

BACKING The undermost layer of a quilt.

BASTING A method of holding together several layers of fabric during quilting, so that they do not move around. Basting may be done using a long hand-stitch, or with safety pins. The stitches or pins are removed once the quilting is complete.

BATTING The middle layer of a quilt; also known as wadding.

BIAS The diagonal of a woven fabric, at a 45-degree angle to the straight grain (the warp and weft). Fabric cut on the bias stretches, so care must be taken when handling and sewing bias-cut pieces.

BINDING The narrow strips of fabric (usually made of a double thickness) that enclose the raw edges and batting of a quilt.

BLOCK The basic unit of a quilt top. Blocks are usually square, but may be rectangular, hexagonal or other shapes. They may be plain (of one fabric only), appliquéd or pieced.

BORDER A strip of fabric (plain, appliquéd or pieced) joined to the central panel of a quilt and used to frame it and also to add extra size.

CHAIN-PIECING A method of joining fabric pieces by machine in an assembly-line fashion, which speeds up the process and uses less thread.

Pairs or sets of block pieces are fed into the machine, one after the other, without snipping the threads between them.



CROSS-HATCHING A quilting pattern of parallel equidistant lines that run in two directions to form a grid of squares or diamonds.

DIRECTIONAL PRINT Printed fabric in which there is a distinct direction to the pattern, whether straight or at an angle; for example, stripes, human or animal figures, or some florals.

EASE To make two pieces of fabric of different sizes fit together in the one seam. One piece may have to be stretched or gathered slightly to bring it to the required length. To ease, first pin the pieces at intervals until they fit, then sew them.

FAT QUARTER A piece of fabric that is made by cutting a metre or a yard of fabric in halves first vertically then horizontally. The piece thus cut is approximately 50 x 56 cm (in metric systems) or 18 x 22 inches (in imperial measurements).

FEED DOGS The teeth under the sewing plate of a sewing machine, which move to pull the fabric through the machine. The feed dogs must be lowered to allow for free-motion quilting.

FINGER-PRESSING A way of pressing a temporary crease in a piece of fabric, for example when finding the middle of two pieces so that they can be matched before being joined. Running a fingernail along a crease will make it lie flat.

GRAIN The direction of the fabric, along the warp (vertical threads) or the weft (horizontal threads). These are both straight grains, along which woven fabrics do not stretch. Compare with Bias.

HALF-SQUARE TRIANGLE A triangle that is made from a square cut across one diagonal. Half-square triangles have the bias along the hypotenuse (or longest side). Compare with Quarter-square triangle.

MITRED CORNER A corner that is joined at a 45-degree angle.

NOVELTY PRINT A fabric printed with themed designs, such as toys, cartoon characters or animals.

ON POINT An arrangement in which the quilt blocks are placed diamond-fashion, with their corners at the 12, 3, 6 and 9 o'clock positions, rather than in a square fashion.

OUTLINE-QUILT To make one or more outlines of a motif or block design, radiating outwards.

PATCHWORK A generic term for the process of sewing together many small pieces of fabric to make a quilt. Also known as piecework.

PIECE An individual fabric shape that may be joined to other fabric shapes to make a quilt block, or used on its own (in which case it is known as a one-patch). Also known as a patch.

PIECING The process of joining together pieces of fabric to make a quilt top, a quilt block or a border.

PIN-BASTE To pin through the layers of a quilt 'sandwich', using safety pins, to hold them together during quilting. The pins are removed once the quilting is complete.

QUARTER-SQUARE TRIANGLE A triangle that is made from a square, cut across both diagonals. Quarter-square triangles have the bias along the two short sides.

QUILT TOP The uppermost, decorative layer of a quilt. It may be pieced, appliquéd or a combination of both, with or without borders.

QUILTER'S RULERS Precision-cut, straight-edged plastic rulers in

various sizes, used with rotary cutters and rotary-cutting (self-healing) mats. They make it easy to cut accurate shapes, and to cut through several layers of fabric at once. They come in straight varieties and also those designed for cutting at various angles or for creating triangles.

QUILTING In general, the process of making a quilt; more specifically, the process of stitching patterns by hand or machine into the quilt layers to decorate the quilt, add strength and anchor the batting inside the quilt.

QUILTING FRAME A free-standing floor apparatus, made of wood or plastic tubing, in which a quilt is held while it is being quilted.

QUILTING HOOP A hand-held circular wooden device in which a quilt is held while being quilted.

RAW EDGE The cut edge of a fabric.

ROTARY CUTTER A cutting device similar in appearance to a pizza cutter, with a razor-sharp circular blade. Used in conjunction with a quilter's ruler and quilting mat, it allows several layers of fabric to be cut at once, easily and with great accuracy.

ROTARY-CUTTING MAT A self-healing plastic mat on which rotary cutters are used. It protects both the blade of the cutter and the work surface beneath the mat.

SASHING strips of fabric that separate blocks in a quilt, to frame them and/or make the quilt larger.

SEAM ALLOWANCE The margin of fabric between the cut edge and seam line. For quilting and most applique, it is $\frac{1}{4}$ inch.

SEAM LINE The guideline that is followed while sewing.

SELVEDGES The woven finished edges along the length of the fabric.

SETTING The way in which blocks are arranged in a quilt top, for example, square or on point.

SETTING SQUARE A plain block or square used with pieced or appliquéd blocks in a quilt top.

SETTING TRIANGLE A triangle placed between blocks along the side of a quilt set on point, to straighten up the edges.

STASH A quilter's hoard of fabrics.

TEMPLATE Plastic, cardboard or paper shape used for tracing and cutting fabric pieces for piecing or applique, or to transfer quilting designs to a quilt top.

WALKING FOOT A special sewing-machine foot that feeds the top layer of a quilt sandwich evenly through the machine, while the feed dogs control the bottom layer.

WARP The lengthwise threads in a woven fabric, which interlock with the weft threads. See also Weft.

WEFT The widthwise threads in a woven fabric, which interlock with the warp threads. See also Warp.



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from you all and enjoy seeing your quilts so much. Don't stop!

And lastly to my delicious little white dog, Madam, for being such a perfect cover girl. Well done Muttie, chicken for you.

{resource}

I'm aware that many people who buy my books are just starting out on their quilting journeys, so here are a few bits and pieces, interesting places to go and sites to shop at.

There are many wonderful bricks-and-mortar quilt shops in the world, and where possible I encourage you to shop at your local patchwork shop rather than buy online. I'm aware that this isn't always possible, but a local quilt shop will help you select your fabric, give you recommendations and hints, and offer great classes to help you along the way. Your local quilt shop can't survive to have your classes unless you also shop with them.

Obviously listing every quilt shop is not possible, so here are a few online shops (that ship worldwide!) I like to visit.

Fabric online

- CV Quiltworks www.cvquiltworks.com
- Fabricworm www.fabricworm.com
- Fat Quarter Shop www.fatquartershop.com
- Glorious Color www.gloriouscolor.com
- Pink Chalk Fabrics www.pinkchalkfabrics.com
- Hip Fabric www.hipfabric.com
- Sew Mama Sew www.sewmamasew.com
- Quilt Fabric Delights www.quiltfabricdelights.com

Notions online

- Matilda's Own Rulers: Oz Quilts www.ozquilts.com.au
- Matilda's Own www.matildasown.com
- Nifty Notions Rulers: The Quilters Store www.thequiltersstore.com.au
- Kaye England www.kayeengland.com

- Applique Glue and Needles: Sue Daley www.busyfingerspatchwork.com

Websites for quilting information and industry news

- Craft Gossip www.craftgossip.com
- Fat Quarterly www.fatquarterly.com
- Sewn www.sewn.net.au
- True Up www.trueup.net
- Whip Up www.whipup.net

Inspirational blogs for quilts, fabrics and fun

- A Quilt is Nice www.aquiltisnice.blogspot.com
- Bemused www.bemused.typepad.com
- Glorious Applique www.gloriousapplique.blogspot.com
- I'm Ginger Monkey www.imagingermoney.blogspot.com
- Inspired by Antique Quilts www.inspiredbyantiquequilts.blogspot.com
- Mrs Schmenkman Quilts www.mrsschmenkmanquilts.wordpress.com
- One Flew Over www.oneflewover-oneflewover.com
- Pam Kitty Morning www.pamkittymorning.blogspot.com
- Red Pepper Quilts www.redpepperquilts.com
- The Happy Zombie www.thehappyzombie.com
- Wee Wonderfals www.weewonderfals.com

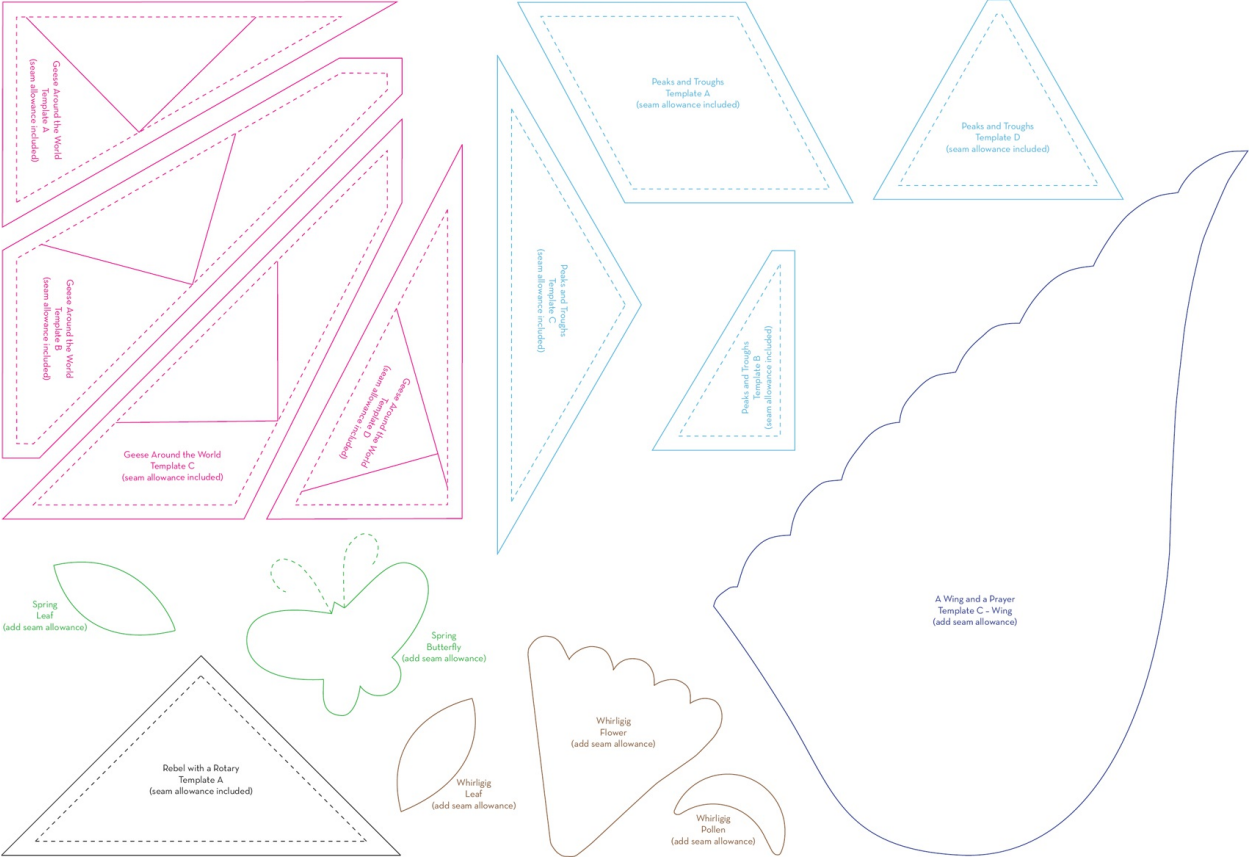
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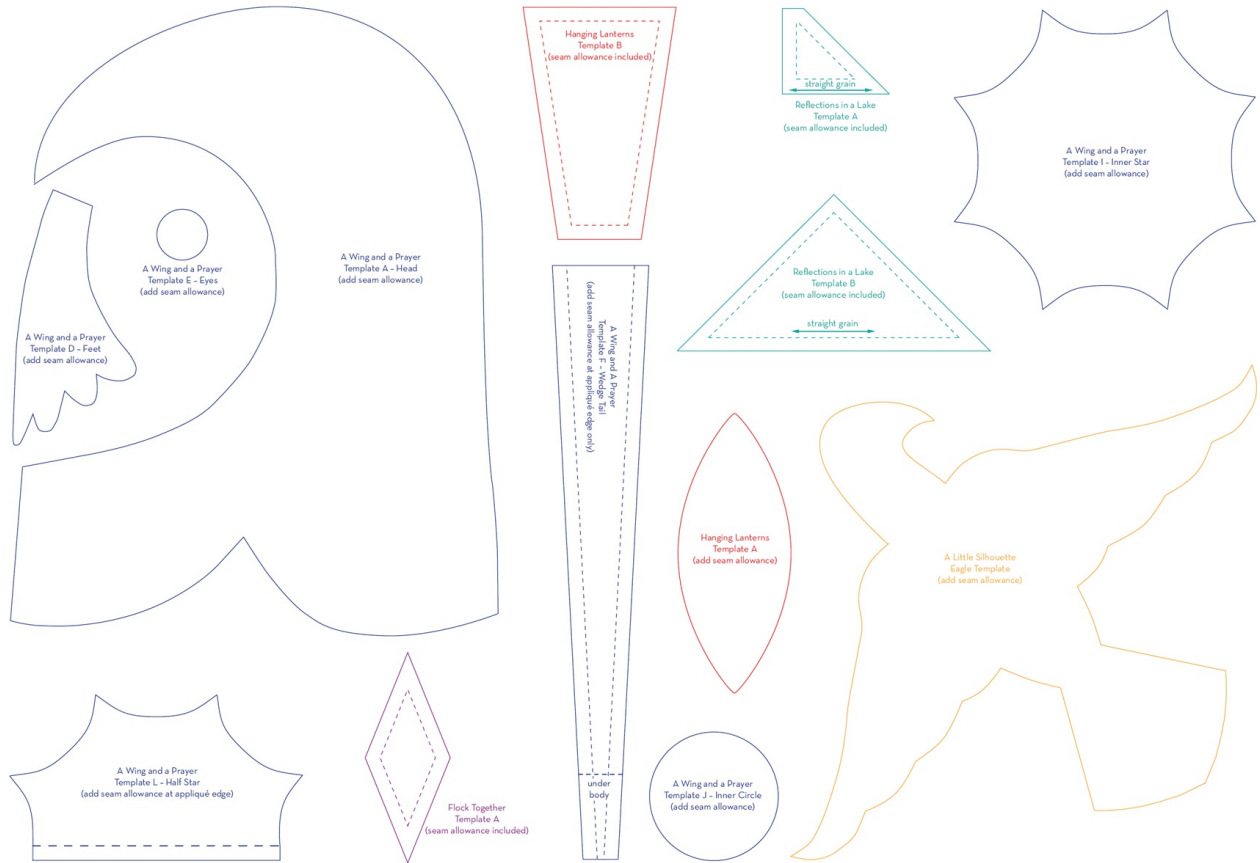
- Sarah's blog www.thelastpiece.net
- Sarah's website www.sarahfielke.com or Google your nearest quilt shop!

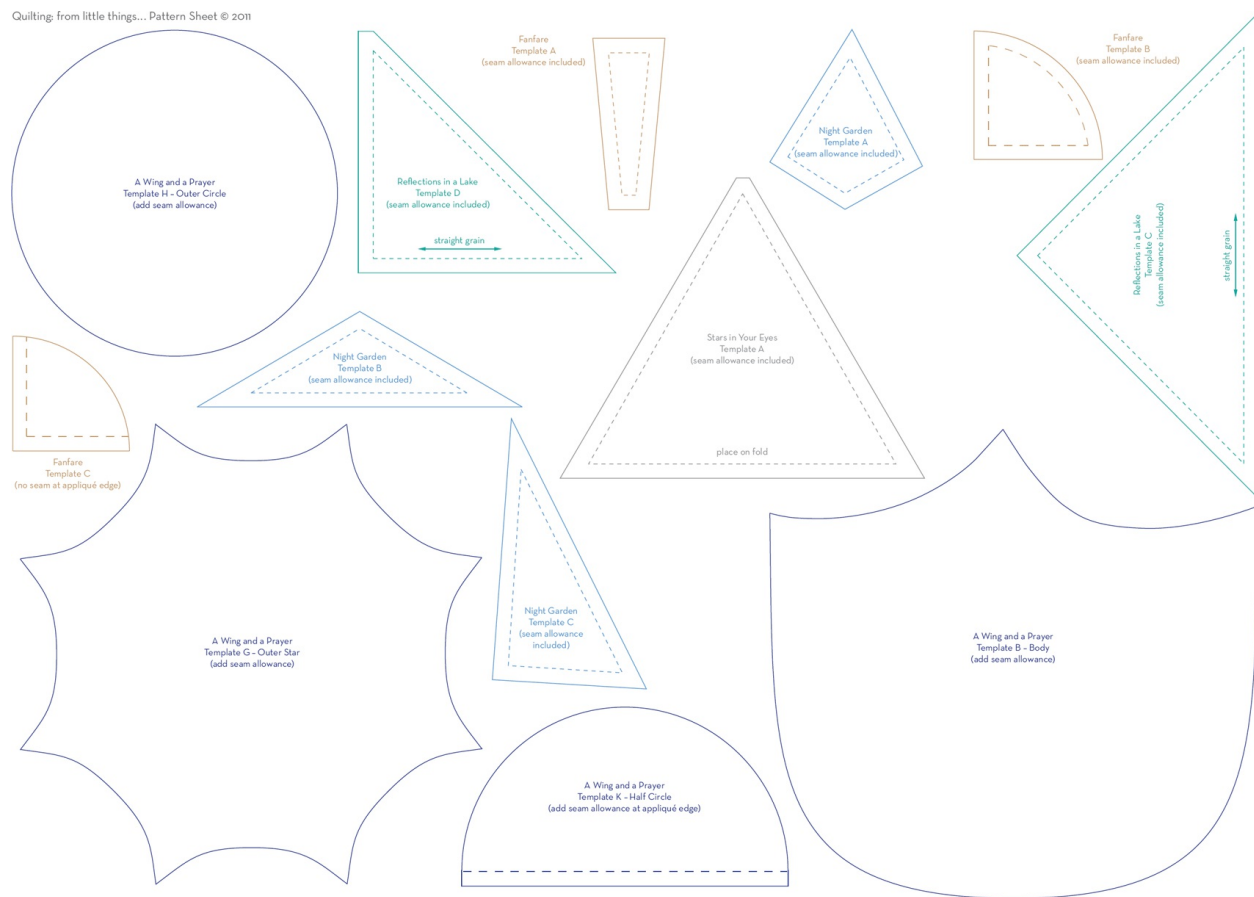


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